

# THE MIDWEST ARCHITECTS NEWSPAPER

## 03\_04.13.2011

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COURTESY MOSS DESIGN

CHICAGO NEIGHBORHOOD PLANS SUSTAINABLE FUTURE

## PATH TO SUCCESS

Residents and shoppers in Chicago's Lake View neighborhood may some day be able to walk under the Brown Line L tracks along a planted path connecting the area's two commercial corridors. This proposed "Low-line" is one of the highlights of the Lake View master plan by Moss Design and Place Consulting, commissioned by the

neighborhood's chamber of commerce.

The Low-line would connect Paulina and Southport and create a new green space for the area. The designers envision a heavily planted and well-lit path that will draw walkers to the area and offer an unusually pleasant vantage point to view the underside of the elevated tracks. **continued on page 4**



LUIS FERREIRA ALVES

AND THE WINNERS ARE...  
SEE PAGE 8



COURTESY URBAN CINCY

## CINCY STREETCAR DERAILED?

The construction of a streetcar system in Cincinnati, which was all but certain just months ago, might be in jeopardy after attempts by newly-elected Ohio Governor John Kasich to strip **continued on page 5**

SPECIAL PRODUCTS SECTION  
**KITCHEN KNOW HOW**  
FROM INDUCTION COOKTOPS TO HIDDEN VENTS, EVERY PART OF TODAY'S KITCHEN IS SMART. PLUS KITCHEN LEADERS WORKING HARD AT INNOVATION. SEE PAGES 11 - 21

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MICHIGAN MUNICIPAL LEAGUE

PLANNER'S FUTURE IN DETROIT UNCERTAIN

## GRIFFIN GONE MISSIN'

After less than a year on the job, urban planner Toni Griffin appears to have left the Detroit Works Project. Her appointment had been announced in March 2010 amidst great fanfare in

connection with charting Detroit's future. An initiative of Mayor Bing's office, Detroit Works is crafting a so-called "right-sizing" plan for the city, supported by the Kresge **continued on page 2**



COURTESY KRUECK + SEXTON

CHICAGO CHILDREN'S MUSEUM LIKELY TO STAY AT NAVY PIER

## OUT OF THE PARK

A new chapter is unfolding in the ongoing saga of a new Chicago Children's Museum.

On March 23 museum officials stated that they were investigating the possibility of

staying at Navy Pier, although they would not say the museum had abandoned its controversial plan to move to a site in the city's Grant Park. **continued on page 7**

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SPEAK UP NOW

At the behest of Alderman Brendan Reilly, Northwestern University, owner of Bertrand Goldberg's structurally innovative, visually bewitching Prentice Women's Hospital has agreed to a stay of execution. The university had wanted to demolish the concrete cloverleaf. But now with the 60-day reprieve in hand, Landmarks Illinois will issue a feasibility study for adaptive reuse.

It is impossible to guess at the university's intentions in agreeing to the stay. If anything, those who advocate for the building's preservation should assume the worst, and, in the face of that, state plainly and loudly the value of the building and Golderg's contributions to the region's peerless 20<sup>th</sup> century architecture. In a city steeped in Miesian orthodoxy, Goldberg, like his contemporary Harry Weese, pursued a more singular path. His understanding of the structural possibilities of concrete, his explorations of curvilinear geometries, his integration of seemingly opposing programmatic needs, and his ability to make weighty materials appear light and lyrical puts him in a very special league. Goldberg's buildings frequently outrank lesser works by Saarinen, whose works can seem flimsy in comparison. And yet Goldberg worked in a transitional moment. Even as he expended and revived the possibilities of modernism, nascent postmodernism was on the march. This accounts, somewhat, for his undervalued reputation, particularly outside of Chicago.

A monographic exhibition planned at the Art Institute will shine a much-needed spotlight on Goldberg and his lesser-known works like Prentice. It would be a tremendous loss for the region and for architecturally conservative Northwestern if the wall tag for Prentice reads, "demolished 2011."

When it comes to preserving modernism, architects play a special role in educating and advocating for buildings about which the public may not be sentimental. We feel confident that Prentice can be saved (in New York, Albert Ledner's quirky, porthole-covered National Maritime Union building was reborn as a trendy hotel). We urge our readers to contact Alderman Reilly and Northwestern President Morton Schapiro to save Golberg's soaring and strange creation. **ALAN G. BRAKE**

**GRIFFIN GONE MISSIN** continued from front

**page** Foundation, which will likely call for demolitions and relocations. In an official email, senior program director at Kresge, Laura J. Trudeau, responded to rumors that Griffin had left by confirming a hiatus and explaining that she may return.

Griffin has declined requests for an interview, saying she was on vacation. In an interview with *Crain's*, Trudeau said that Griffin's one-year contract had expired but that it may still be renegotiated. Griffin was paid a salary of \$150,000 for her involvement in the first year of the Detroit Works Project. So far, Kresge has spent \$1.5 million on the initiative. It launched publicly last September.

"There are aspects of it we're happy with and aspects of it that we're not. I'm not going to comment on it at this point," Trudeau told *Crain's*. "We're in discussion with the city all the time about how the project is working, and we think that's a conversation with the folks who are the most involved before we would have it in the press."

Trudeau declined to comment on how long Griffin has been on hiatus, but a few Detroit locals involved think it has been several weeks. Rumors continue to circulate that she is out of the project completely, although no formal announcement has appeared.

Meanwhile, *Crain's* reported that all of the contracts for the Detroit Work Project's technical consultants are currently under review according to Dan Lijana, the mayor's spokesman. These include the Detroit based architecture and planning firm, Hamilton Anderson, the Chicago office of Skidmore, Owings, and Merrill, and Community Legal Resources, a Detroit-based company. Another consultant from Washington D. C., Justice and Sustainability Associates, left the project last December because Detroit Works, "decided to go another direction," according to Lijana. Representative from the Mayor's office, SOM, and Community Legal Resources did not respond to *The Architect's Newspaper's* requests for interviews by press time. The release of the plan has been pushed back from the beginning of April to the end of the month.

**SARAH F. COX**

**WW.ARCHPAPER.COM**

UNVEILED

**AMANORA APARTMENT CITY**

Like its neighbor to the northeast, India is urbanizing at break-neck speed. Much of the resulting development takes the shape of monotonous towers and slabs designed to house the maximum number of people as quickly as possible. The innovative Dutch firm MVRDV's project Amanora Apartment City punches through, twists, and slices off pieces of a monolithic superstructure, to create a new park-side landmark within a largely undifferentiated urban field. The first of three buildings will contain 1,068 naturally-ventilated apartments ranging from studios to villa-sized units, to capture a variety of family sizes and income levels, as well as retail and

community facilities. Many units will have garden balconies overlooking a park and the city beyond. While the massive, mountain-like building is built of concrete, it will be richly detailed with a variety of materials, including ornamented sunshades, wood cladding on the balconies, and stone facing on passage-ways through the building. Taken together, the three-building complex will eventually include over 3,000 units, and their multi-peaked, zigzagging forms will create a new urban identity for the rapidly expanding city.

**AGB**

Architect: MVRDV  
Client: City Corporation, Ltd.  
Location: Pune, India  
Completion: Phase One, 2013



COURTESY MVRDV



EAVESDROP > RYAN LAFOLLETTE

## LOOK, MA, NO COLUMNS!

The Chicago Architecture Foundation knows how to party and—we hope—raise a little bit of money. Last month, they threw a party called “Icon: A Celebration of Design,” on a vacant upper level floor of the Inland Steel building. The space was the show-stealer, a completely gutted floor that perfectly showcased the structural beauty of the column-free interior. Jaw-dropper number two: the patrons. Who were all of the attractive, young attendees? Eaves was really wishing for some name badges, as lame as that sounds. The party was well-attended and dark, so spotting familiar faces from Chicago’s design community was not easy. And to complicate matters, there was an area roped off for VIPs. Eavesdrop was on the wrong side of the velvet rope!

Not sure who was in there, but Eavesdrop did fantasize about the one in a million chance that **Frank Gehry** would make an appearance, as he has a five percent ownership stake in the building. More likely was the presence of members of the building’s original design firm, **SOM**, who happens to be leading the renovation currently underway. Were you in attendance? If so, you may have spotted my date twirling me around on the dance floor towards the end of the night. Somehow my two left feet managed not to trip over any of the **Herman Miller** furniture scattered around the room. Whew!

## GET A (BIGGER) ROOM

Eavesdrop tried to make an appearance at the book release party for *Reveal: Studio Gang Architects*, but the space was cram-packed with friends and followers, even out onto the street. The weather was nasty so we did not stick around. The most revealing thing about the night was that Eavesdrop was again not getting VIP treatment! We’re hoping for better parties and perks for the spring. Stay tuned.

SEND VIP PASSES, DANCING CLASSES, AND JARS OF MOLASSES TO [MIDWESTEAVESDROP@ARCHPAPER.COM](mailto:MIDWESTEAVESDROP@ARCHPAPER.COM).

## RIGHT-SIZING TO SPUR RE-DEVELOPMENT IN KANSAS CITY



COURTESY THE KANSAS CITY MISSOURI SCHOOL DISTRICT

# NO SCHOOL LEFT BEHIND

When the Kansas City Missouri School District (KCMSD) closed 26 schools last year to “right-size” its surplus of facilities with attendance, it was seen as just another casualty of the Great Recession. Yet when the KCMSD Board created the Director of the Repurposing Initiatives position last January, this radical policy shift became a massive economic and community development opportunity. Shannon Jaax, the KCMSD Repurposer, explained, “This will be a give-and-take communitywide effort to ensure this is a success.”

In addition to the schools shuttered in 2010, the repurposing plan includes a round of closings in 2009 after years of deterioration when \$2 billion in desegregation money ordered by a federal judge in 1985 ran dry

in 1997. The unprecedented program was unable to increase achievement and lure students away from private schools and surrounding suburban public school districts. In total, KCMSD is soliciting development proposals for 39 school facilities, ranging from Romanesque revival to mid-century modern.

Before the position was filled, three facilities had already been repurposed; two to local non-profits that provide services to KCMSD students, and one as a professional development center for district administrators and teachers. Said Jaax, “It is important to understand that these closed facilities include large tracts of land, not just school buildings.”

Quickly after being hired, Jaax issued a Request for Qualifications seeking

a market study, building assessment, public engagement and outreach consulting, website development, and design services. Before public meetings begin in July, she hopes to have the market study, building assessment, and a facilities master plan completed. The master plan will identify sites to be retained for future use and expansion by the district, surplus sites, and those facilities left for repurposing.

The KCMSD Board at its March 9 meeting agreed to consider the sale of properties, a departure from its original policy that left some older facilities in squalor for decades. Regarding the change in policy, Jaax said, “Where we identify surplus sites, the Board will entertain proposals for purchase.”

Starting in the Spring, the Repurposer will begin site tours of all the facilities before a series of public meetings to generate interest and collect community input. A Call for Ideas was launched on March 8 as a way to engage the public and provide a forum for innovative repurposing on an ongoing basis. A meeting with local government agencies is planned in August to discuss a variety of potential reuses, which may include parks or public works facilities.

The Repurposer will have a final proposal for the KCMSD Board by the end of 2011, at which time the Board will begin the work of site disposition. **GUNNAR HAND**

OPEN > RESTAURANT



COURTESY SOUTH BRANCH

> **SOUTH BRANCH TAVERN & GRILLE**  
100 South Wacker Dr., Chicago  
Tel: 312-546-6177  
Designer: Nick Hadley

South Branch, the latest addition to Bottleneck Management’s citywide culinary empire, sits at the bottom of the Hartford Plaza complex on South Wacker Drive along a scenic stretch of the Chicago River. The owners take advantage of this setting with large glass windows and a 4,000-square-foot patio—among the largest in the city. With stone-enameled tables and a glass stand-alone pavilion bar with retractable walls, the patio will no doubt be a popular summertime spot for cocktails and craft brews. Inside, the 8,000-square foot restaurant offers two bars (with requisite flat screen TVs), a choice of communal tables or oversized booths, and a private dining room. Modern but inviting, polished dark mahogany tables are set off by warm beige upholstery and rustic and textural stone columns. One of the most intriguing design elements throughout the space is stripped tree branches; while some adorn columns, others are bundled up to create oversized antler-like chandeliers. **CINDY YEWON CHUN**



Castore  
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THE ARCHITECT'S NEWSPAPER APRIL 13, 2011

## CDOT SEEKING TO REVAMP SEVEN-MILE SECTION

## NORTH LAKE SHORE DRIVE REDUX

When it comes to the cost of major highway reconstruction, \$15 million may seem a pittance, but it's a start. With the Illinois Department of Transportation recently completing a \$162 million reconstruction of South Lake Shore Drive, city officials started looking north. The Chicago Department of Transportation (CDOT) has already allocated the money and is shopping around for consultants to help redesign the stretch of the drive from Hollywood to Grand Avenue.

Brian Steele, a spokesperson for CDOT, said the segment of the highway built in the mid-twentieth century was well-constructed, but 60 years on officials want to prepare for a future that melds the needs of pedestrians, bicyclists, and 21<sup>st</sup> century motorists. "We need to improve access to the lake, to make it safer and more enjoyable for pedestrians and for motorized traffic," said Steele.

Three challenging sections

of the highway top the list for reconstruction. The largest problem being an S-curve at Oak Street, where the highway suddenly careens from a north/south direction and turns west at roughly a 60-degree angle. Next up, the northern terminus at Hollywood swings back into the city grid at an equally abrupt turn. Finally, the intersection at Chicago Avenue brings congestion problems for motorists and pedestrians alike.

The Oak Street S-curve may present the most exciting design opportunity. There, the city is considering pulling the sacrosanct Oak Street Beach further out into the lake and placing it atop fresh landfill. The new surface will also provide an area to reroute the highway and smooth out the severe curve. But Steele was careful to point out that any designs would need community input and approval. "We haven't technically begun this," he reiterated. "Any design would not

impinge on one of the city's main beaches." A spokesperson from the Chicago Parks District said the department was open to ideas, but it was far too early to comment on any particular aspect of the plan.

The redevelopment of the southern portion of the highway will inform design and reconstruction of the northern section. "We're looking for the same opportunities we found in the south, where we were able to include five new pedestrian accesses [to the lakefront] as well as five acres of new parkland," said Steele. The highway will be open during construction to allow access to 100,000 daily commuters, although there will be significant lane closures.

The southern portion received city, state, and federal financing with the city overseeing construction, but overall financing for this project has yet to be determined. Fund acquisition is not part of the initial study. The winning firm would be announced in 2012, and designs could be unveiled by 2014, but construction would not be complete until sometime near the end of the decade.

**TOM STOELKER**

This set of four (three shown) Punjab University chairs sold for \$68,500.



COURTESY WRIGHT

## Is Wright Wrong On Chandigarh?

On March 31, the Wright auction house gingerly dipped into controversy with its sale of 23 lots of office furniture from Chandigarh even as the Indian government launched a belated international campaign to recover the pieces designed by Pierre Jeanneret for the masterwork by cousin Corbusier. The mid-century furnishings, many made of teak, had notoriously been neglected on site, stashed away in storage by officials, or even used as scrap. Since the 1980s, restored pieces have started to show up abroad and attract high prices, garnering as much as \$54,000 for a pair of

chairs. Corbusier biographer and historian, Jean Louis Cohen, called such sales "sad for history" and tantamount to "looting."

In Chicago, the sale attracted an international crowd, but no museums. A pair of upholstered teak chairs from the High Court (estimated \$15,000–20,000) sold for a record \$104,500. As for how it felt to court controversy, auctioneer Richard Wright, said "What I hope will come out of all this is that India will take steps in the future to protect these pieces but, even more important, the architecture."

**JULIE V. IOVINE**



**PATH TO SUCCESS** continued from front page Connecting the two commercial corridors will encourage pedestrian activity and benefit area businesses. And just south of the Paulina L stop, the plan calls for a community garden on a vacant lot.

Sidewalk extensions, bike lanes and racks, a permanent farmers market, a community-based composting center, and a renewable energy

facility are also in the plan that calls as well for murals and planted walls to enliven blank facades.

The plan also calls for the creation of a separate non-profit entity to solicit grants and additional public funding for sustainability and economic development measures in the area.

The plan grew out of a lengthy and varied public process, which included

everything from community meetings and business surveys to house-party charrettes and scavenger hunts. The chamber's emphasis on public space and sustainability might not at first seem related to the work of a Business Improvement District, but, according to the designers, it is part of a place-making strategy that will benefit residents and businesses



COURTESY MOSS DESIGN

and will help make the neighborhood more of a destination and a place to linger.

"We live and work in the neighborhood, so it's great to be able to work here," said Matt Nardella, a principal at Moss Design. Nardella said that the Lakeview Chamber of Commerce approached them following a "Park-ing Day" event. The firm had created a temporary park for bicyclists and pedestrians in

a public parking space. "Some might see that as a nuisance, but the Lakeview Chamber is pretty progressive."

The masterplan was unanimously approved on March 16. Nardella said the firm has since been in touch with the CTA about implementing the Low-line plan. "They seem open to it," Nardella wrote in an email. "It's all happening very fast." Phasing and implementation for strategies

**The plan calls for sustainable agriculture on open lots (left) and added bike lanes and widened sidewalks (right).**

for other portions of the plan are also in the works.

The Lake View chamber is one of the dozens of special service districts throughout the city, so their green masterplan could serve as a model for generating place-specific, sustainable infrastructure citywide. **AGB**







DESIGNERS: PERKINS + WILL



**Clockwise from top:**  
The community meeting room; conference room; typical work stations; cafeteria; reception area.

**RESOURCES:****Accent lighting**

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When the technology industry association CompTIA relocated their world headquarters to Downers Grove, Illinois, the leadership told their designers they wanted the new office to represent a break with the old way of doing things. "They wanted a transformative space that was different than where

they came from, that was forward-looking and not traditional," said Jason Rosenblatt, the senior interior designer at Perkins + Will.

Formerly a conventional corporate setting, the new 35,000-square-foot office boasts abundant daylight and 24-foot ceilings, creating a loft-like environment. The re-design illus-

trates the company's emphasis on openness and communication. White and gray walls maximize brightness, and pops of saturated color identify functional spaces, like the cafeteria in green and the conference room in teal. The reception area is a bright red space equipped with flat screens for greeting visitors and displaying the CompTIA brand.

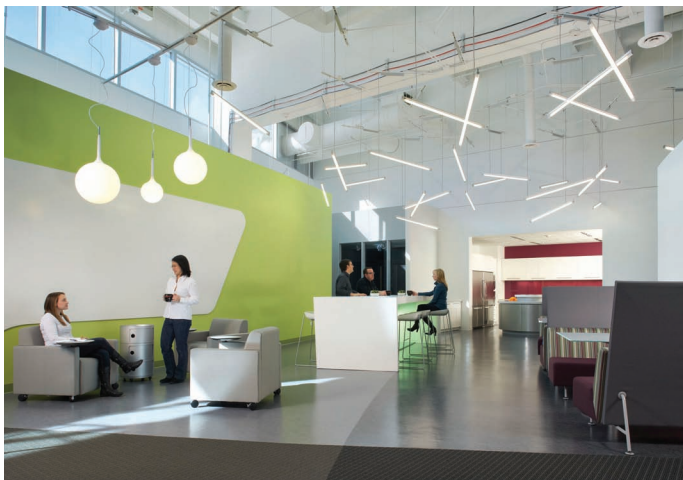
A wide walkway cuts diagonally across the entire floor connecting private offices, open workstations, meeting rooms, and eating areas. Rosenblatt compared it to a main avenue that branches off into different neighborhoods. Natural light is also visible at the end of every pathway, so that "everyone can feel daylight and openness when they're walking to the copy room or lunch," he explained.

Private offices line the edges of the space, while low workstations occupy much of the floor, providing privacy when employees are sitting and visibility across

the office when standing up. Three small circular meeting rooms with clear glass walls and marker board walls for impromptu gatherings also promote transparency. According to Rosenblatt, the motivation behind these experimental spaces was to foster collaboration and capture the ideas that come from casual conversation outside conference room settings. "They always talk about being a community and doing things like eating together, so that led us in our design to create spaces that they would share," he explained.

While general lighting was salvaged from the former office for sustainability and cost savings, the volume of open space allowed new lighting arrangements to be playful, such as the crisscrossed fluorescent tubes in the cafeteria. The rectilinear shape of the offices and workstations is contrasted by furniture with soft lines. "What came out of the working session

was that people were drawn to furniture in curved forms, that was forward-looking and not necessarily referencing the past," Rosenblatt recalled. "Because they saw themselves as a tech company, they wanted to imply something that seemed more modern." **KATHERINE FUNG**



STEVE HALL/HEDRICH BLESSING



OUT OF THE PARK continued from front page

The museum announced in 2006 that it had outgrown the Wheeler Kearns Architects-designed space it has occupied at Navy Pier since 1995, and intended to build a new, primarily subterranean, home designed by Krueck + Sexton (K+S) Architects in the northeast corner of Grant Park. Fevered debate ensued, with opponents voicing objections on many grounds. Residents adjacent to the park complained about increased congestion. Parks and planning groups argued that building in the park violated the city forefathers' mandate that the lakefront remain "forever open, free and clear." The *Tribune's* Blair Kamin mounted an ongoing campaign against both the architecture and its location, although he softened his objections a bit on the third or fourth design scheme.

The relocation had its supporters, however, with Mayor Daley chief among them. And after numerous revisions of the design, a divided City Council approved the plan in 2008. Since then, although various opposition groups have threatened lawsuits, not much has happened. Last April the museum

extended its lease at Navy Pier for an additional year—its lease technically ended last September—with options to renew through 2013, 2014 or 2025, as it continued to consider location possibilities.

Museum officials issued a terse statement that they had "agreed to discuss whether the plans for a revitalized Navy Pier could support our goals for a new museum" while continuing to plan for a new home in Grant Park; they declined to grant interviews. The architects on the project acceded to the museum's request to do likewise but remained confident that K+S would be working with the museum, irrespective of where it eventually situates itself.

One source suggested that the renewed negotiations might be connected to the new regime at Navy Pier, which last year was "divorced" from its uneasy 15-year alliance with the McCormick Place convention complex, under the Metropolitan Pier & Exposition Authority (McPier). The museum, which at times had a difficult relationship with McPier, hopes the new management might create a more comfortable set of circumstances. **PHILIP BERGER**

AT DEADLINE

RUNNING AMOK

A debate is raging over the final costs of Ford Calumet Environment Center designed by Studio Gang. The original estimates came in at \$6.8 million, but that was back in 2004. Architect Jeanne Gang fired off an email to blogger Lynn Becker that landed on his site *ArchitectureChicago Plus*. Gang wrote that the \$27 million figure quoted by an article in the *Chicago Sun-Times* was way off base. Gang argues that the project budget wasn't established until 2006 and that number, \$17 million, folds in costs of the site work. The latest number, \$20 million, isn't inflated due to cost overruns, but due to inflation.

STAY OF EXECUTION

Bertrand Goldberg's Prentice Hospital is safe for now. The 42<sup>nd</sup> ward alderman Brendan Reilly convinced Northwestern University to hold off filing for permits to destroy the undulating masterwork. But the 60-day delay, which began on April 2, may not be enough time to convince the university to halt plans on building a research center at the site for the Feinberg School of Medicine. Regardless, they can't begin demolition until the current tenant clears out in September. There will be plenty of preservationist nail-biting come June.

LIKE A TURTLE

According to AIA's Architectural Billings Index, the Midwest is leading the pack, at least this month anyway. With an index reading of 55.3, the area outperformed the rest of the country, particularly the Northeast with its 46.4 reading, but dropped ever so slightly from January's 56.4. The overall national number stayed afloat, but just barely, shifting from 50.0 in January to 50.6. Though any number above 50 is considered positive territory, AIA Chief Economist Kermit Baker found the new results tepid at best. "Overall demand for design services seems to be treading water over the last two months," Baker said in a statement. "We still expect the road to recovery to move at a slow steady pace."

STATION STYLING

Would you like a Prada wallet to go with your CTA card? Well, things may be looking up for retail along the L stations, but not that up. CTA officials are trying to fill at least 40 vacancies at train stations with a swankier brand of coffee, juice drink and/or vending machines selling iPods and digital cameras. The *Tribune's* transit reporter Jon Hilkevitch writes that the agency is pulling back from the day-to-day managing of its retail real estate and ceded a bit of control to developers Jones Lang LaSalle back in 2008. Within the next couple of months the firm will be accepting bids from retailers; riders should start seeing the results by the end of this year and early 2012.

NO RIGHT OF WAY

While Loop train stations get a retail spruce up, another multimillion-dollar train project in the suburbs is getting the short shrift. The *Tribune* reports that Bellwood officials set their sights on a \$43 million Metra station to cure the ills of a changing economy. Without clearing right of way with Union Pacific, officials plowed ahead with plans, loans and ceremonial shovels. Now, instead of condos and boutiques, the west suburban township will have to forgo white collar commuters for loan payments totaling \$24 million. Apparently the officials thought they could push the plan through without wooing the railroad giant. And what does Bellwood Mayor Frank Pasquale have to say about the mess? No comment.



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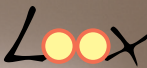
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# DRIEHAUS



# EYES ON TH

**CHICAGO IS HOME TO TWO OF THE PROFESSION'S LEADING ARCHITECTURE AWARDS, THE PRITZKER, OFTEN CALLED THE NOBEL OF ARCHITECTURE, AND THE DRIEHAUS, A \$200,000 AWARD THAT PROMOTES CLASSICAL ARCHITECTURE AND URBANISM. ALAN G. BRAKE LISTENS IN ON THE DELIBERATIONS.**

The stated purpose of the Pritzker Architecture Prize is "to honor a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture." Widely held to be the world's most prestigious architecture award, the Pritzker now shares a hometown with another

significant award, the Richard H. Driehaus Award, which advocates for a very different approach to architecture and comes with a purse twice the size.

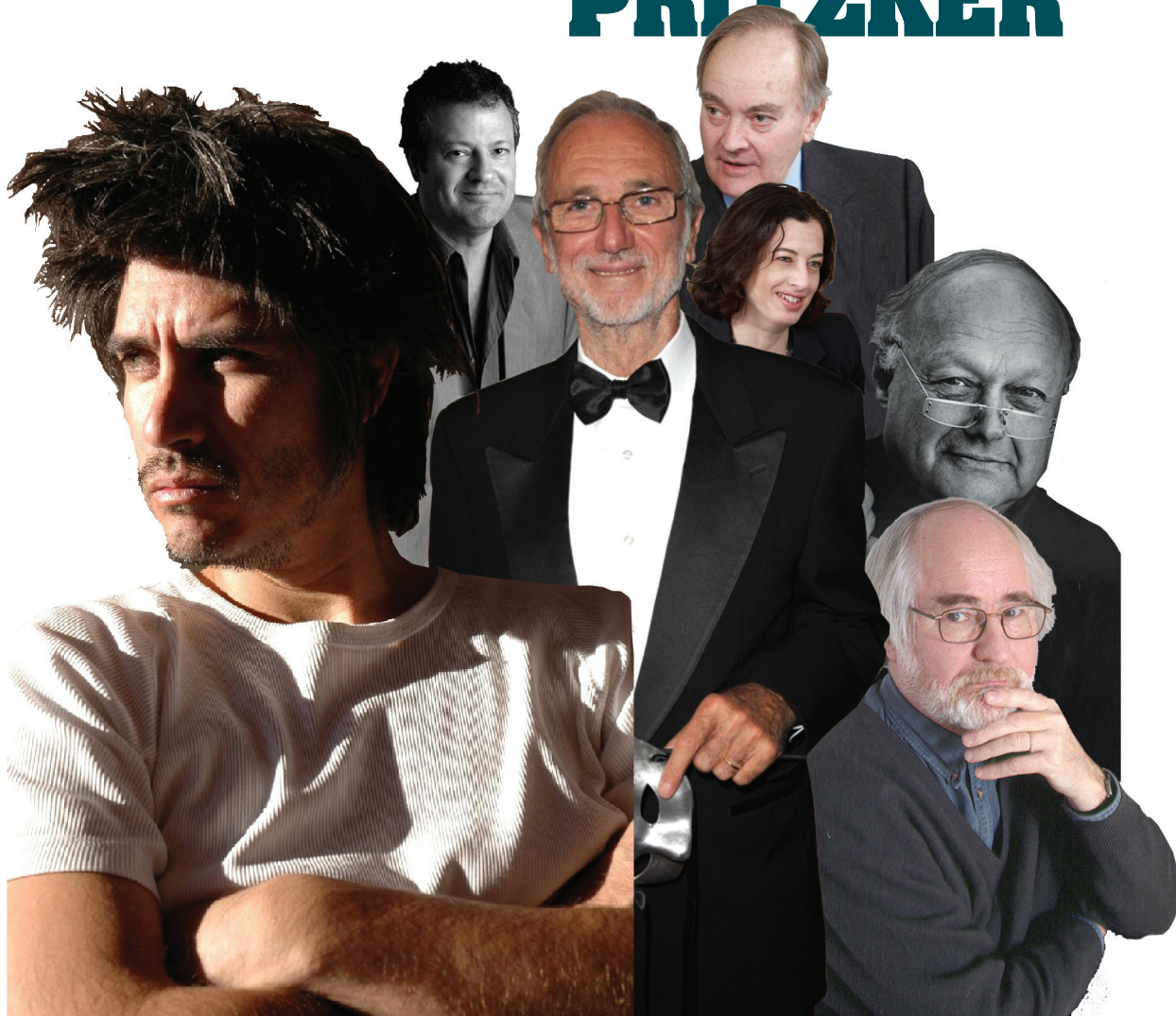
In characterizing the two prizes, it is easy to see them as representing opposing sides: modernism versus classicism; avant-garde versus derriere-garde; progressive versus reactionary. The organizers of both prizes make an effort to dispel such notions.

Martha Thorne, executive director of the Pritzker Prize, insists the jury works to uphold the prize's mission and appraise candidates according to the broad criteria of its mission statement, not according to an aesthetic bias. "The Pritzker family is invested in having esteemed professionals of varying outlooks serve as jurors," she said. "The jury discusses architecture in the broadest sense. You can't put boundaries around architecture." Each year the jury evaluates bodies of work, often traveling extensively to visit sites as a group. The notion of architecture as art is meant to be the guiding force behind the deliberations and accounts for the diversity of Pritzker laureates.

"I have never once heard the jury talk about style," Thorne said. "Look at some of the winners in recent years: Peter Zumthor, Sejima and Nishizawa, and Zaha Hadid are all very different." The diversity of these recent winners equally under-



## PRITZKER



HISAO SUZUKI



HELENE BINET

## THE PRIZES

**Facing page,  
top to bottom:**

Edificio Cajal in Seville, Spain by Rafael Manzano Martos; WaterColor, Florida designed by Jaquelin Robertson; 15 Central Park West by Robert A.M. Stern; Seaside, Florida designed by Duany Plater-Zyberk.

**Facing page, above right:**

The Driehaus jury, clockwise from top, Richard Driehaus, Paul Goldberger, Robert Davis, Leon Krier, Adele Chatfield-Taylor, and David Schwarz.

**Above left:**

The Pritzker jury, clockwise from top, Lord Peter Palumbo, Carlos Jimenez, Renzo Piano, Karen Stein,

Juhani Pallasmaa, Glen Murcutt, and Alejandro Aravena.

**Above right,  
top to bottom:**

Rolex Learning Center by SANAA; Madrid Barajas Airport by Richard Rogers; Torre Agbar by Jean Nouvel; Thermal Baths at Vals, Switzerland by Peter Zumthor.

scores a shared commitment to an architecture that reflects the present.

The question remains as to how much the bent of the jurors influences the selection. The current jury includes architecture patron Lord Peter Palumbo as jury chair, architects Alejandro Aravena, Carlos Jimenez, Glenn Murcutt, Juhani Pallasmaa, Renzo Piano, and editor and writer Karen Stein. Jurors serve a minimum three-year term but may stay as long as they wish. Next

year Yung Ho Chang, the director of the architecture program at MIT, will join the jury. Selection of jurors in many ways mirrors the selection of laureates, a process that is somewhat opaque. "The Pritzker family is tremendously supportive of the prize—both financially through the Hyatt Foundation and through their belief in the importance of architecture—and they want the jury to be completely independent," Thorne said. "They believe the

jurors should be fully empowered to make their own decision." Aside from the cachet of being associated with the award, jurors receive no remuneration for their work, though their travel expenses are covered.

Thorne stresses the "openness" of the Pritzker nominating process—any registered architect can nominate someone, or, as in the case of 1988 co-laureate Gordon Bunshaft, they can even nominate themselves. Nominations are also sought from leading academics, critics, and former laureates. And while many associate the prize with some of the biggest and best-known names in the field, lesser-known and underappreciated architects have also consistently been tapped. Such is the case with this year's winner, Eduardo Souto de Moura, one of Portugal's leading architects who is nonetheless little-known to much of the architecture world and virtually unknown to a wider public. Pritzker juror Carlos Jimenez,





LUIS FERREIRA ALVES

**Clockwise from left:**  
House in Serra da Arrabida,  
Portugal by Eduardo Souto  
de Moura; Oxford Islamic  
Centre by Abel-Wahed  
El-Wakil; Paulistano Athletic  
Club by Paulo Mendez  
Mendes da Rocha.



COURTESY PRITZKER AND DRIEHAUS PRIZES UNLESS OTHERWISE NOTED

currently the longest serving juror, describes Souto de Moura's work as embodying the spirit of the prize. Souto de Moura "looks at architecture from its fundamental aspect," he said. At de Moura's best known work, a stadium in Braga, Portugal, "you are in the presence of a work of architecture that will outlast all of us, and yet it has a very sensual quality."

From Jimenez's point of view, a Pritzker laureate's work "should have an ecumenical reach that exposes to the world the possibilities of architecture." Each deliberation, he says, is "singular." "Architecture as an art form needs all the help it can get," he said. "It is so difficult to resist the bottom line mentality."

A similar desire to bring the public's attention to the value of architecture animates the Driehaus Prize, though the architecture it highlights is very different. "The Richard H. Driehaus Prize has been presented annually since 2003 to a living architect whose work embodies the principles of traditional and classical architecture and urbanism in contemporary society, and creates a positive cultural, environmental, and artistic impact,"

according to the award's website.

Administered by the School of Architecture at the University of Notre Dame, the Driehaus Architecture Prize also considers teaching and scholarship in evaluating candidates, according to Michael Lykoudis, Notre Dame's architecture dean.

"The dialogue between so-called modernists and so-called classicists needs to be developed," he said. Lykoudis notes that 2011 laureate Robert A.M. Stern's work embodies that dialogue. "It all comes together wonderfully in his work. Built work, authorship, teaching, his work as a dean," he said. "His postmodern period is very important. You see a wonderful trajectory—a contemporary architect with a strong knowledge of history."

The Driehaus jury, which does not have set terms, includes Adele Chatfield-Taylor, director of the American Academy in Rome, *New Yorker* architecture critic Paul Goldberger, architects David Schwartz and Leon Krier, and Robert Davis, the developer of Seaside. Like Thorne, Lykoudis attends the deliberations, but both characterize their roles as aiding the jury, not participating in the debate.

Richard Driehaus is more directly involved in his namesake prize than the Pritzker family is in theirs. He attends the jury deliberations, though Lykoudis says he never weighs in on the decision.

While the prize may emphasize importance of traditional design and continuity, Lykoudis touts the Driehaus for having a progressive agenda, especially in regards to urbanism and sustainability. Under his leadership, Lykoudis has deepened Notre Dame's investigation of urbanism, working, he says, as a descendant of Colin Rowe. With the prize "we are making an argument, redefining what classicism means," Lykoudis said. "We look at building practices that remain consistent across time and speak to the humanity in common across cultures." The jurors look beyond Greco-Roman classicism to include traditional building in non-western contexts. Traditional building techniques, he argues, create a shared architectural language, due to structural limits of materials like wood and stone, while the compact nature of traditional urbanism suggests ideas for a more sustainable development model.

Lykoudis argues that the

prize has a broad, international perspective, in comparison to the Pritzker. The Pritzker has come with a \$100,000 purse since its inception. The Driehaus began with the same amount, but soon doubled the ante to \$200,000.

And yet, the Driehaus prize remains closely tied to a much narrower group of architects, linked to an overlapping series of relationships, movements, and institutions including New Urbanism, Yale, Oxbridge, the Prince of Wales, and various developments in Florida. Laureates Stern, Andres Duany and Elizabeth Plater-Zyberk, Jaquelin Robertson, and juror and inaugural laureate Krier have all designed New Urbanist projects or towns in Florida. Juror Davis developed Seaside. Laureates Demetri Porphyrios and Krier both teach at Yale where Stern is the dean of the School of Architecture and where juror and Yale alum Goldberger has strong ties. Lesser-known winners such as Abel-Wahed El-Wakil have built at Oxford where Krier has also worked. Laureates Quinlan Terry and Krier have both worked for the Prince of Wales. Terry and Porphyrios have both built at Cambridge.

The Driehaus Award also tracks very closely—in terms of jurors, winners, and overlapping circles of relationships—with the 11-year old Vincent Scully Prize at the National Building Museum. The Scully Prize recognizes "exemplary practice, scholarship, or criticism in architecture, historic preservation, and urban design." Driehaus juror Chatfield-Taylor, and laureates Stern, Duany and Plater-Zyberk have all been Scully prize recipients, as has the Prince of Wales, a major patron of Driehaus laureates. Driehaus juror Schwarz is the long-standing chairman of the Scully prize and Driehaus laureate Plater-Zyberk sits on the jury.

The clubby Driehaus has a distance to go before it can match the Pritzker in global influence and reputation. And while the Pritzker may be critiqued for following fashion in the name of the forever now, only time will tell if the Driehaus can escape its agenda to move from architecture's margins to the mainstream.

**ALAN G. BRAKE IS THE MIDWEST EDITOR OF THE ARCHITECT'S NEWSPAPER.**



ADVERTISING SUPPLEMENT 06

# kitchenworks

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TRENDS

# NEW TURN ONS

It's safe to go back into the kitchen. According to a recent survey by the National Kitchen and Bath Association (NKBA), 82 percent of kitchen and bath professionals anticipate an increase in kitchen remodels and sales volume in the first quarter of this year. Optimistic about the outlook, American and European manufacturers are unveiling new designs with never-before-seen technology and material options, hoping to capture the imaginations of a growing legion of at-home chefs across the country.

As Americans spend more time cooking at home, they want the results to prove it. It's no longer enough for the kitchen to look like a lab, it must function as if it were approved by the aeronautic industry. Bosch's induction cooktop with a new AutoChef Sensor can gauge the temperature of specialized cookware and can even beep when your steak is medium-rare or your pancake reaches perfect fluffiness. The cooktop boasts results that are more like those of a

gas range while using a fraction of the energy. For gas-cooking devotees, new models like Dacor's new 36-inch Distinctive Series cooktop, developed with BMW DesignworksUSA, have bigger burners and more ergonomic designs, allowing large pots to slide around cast iron grates with ease.

While it may be difficult to keep an 18,000 BTU burner under wraps, other appliances are going incognito. Once the eyesore of any kitchen, new ventilator technology is quieter and sleeker than ever. Unveiled late last year, Bulthaup's new winged air extractor or Elica's Victor model could be mistaken for expensive lighting fixtures. Ventilators are no longer just for the range. Put one over the dining table and a host can prep fondue, raclette, or teppanyaki to guests' amazement.

In a world that has now met the second-generation iPad, kitchen manufacturers are trying to keep up by installing touch screens and wireless connectivity in cabi-

net fronts and refrigerator doors. Instead of pasting kiddie art projects to the fridge, parents can monitor their Twitter feeds on Samsung's new LCD touch screen refrigerator, due out in June.

But along with electronic technology, material technology has moved to the forefront. Designers and architects with environmentally savvy clients are asking for recycled and recyclable content, but consumers also demand durability as often as good aesthetics for their money.

Educating American customers about new, lower cost, longer lasting laminates has been a challenge for the U.S. branch of German kitchen company SieMatic, who calls them only "select surfaces" on its web site. They wait until the customer is in the showroom to explain that it's a laminate, said Hans Henkes, the company's general manager of marketing and sales. "Their first reaction is usually, 'Wow,'" he said.

Offering finishes and styles in a range of price points has helped luxury

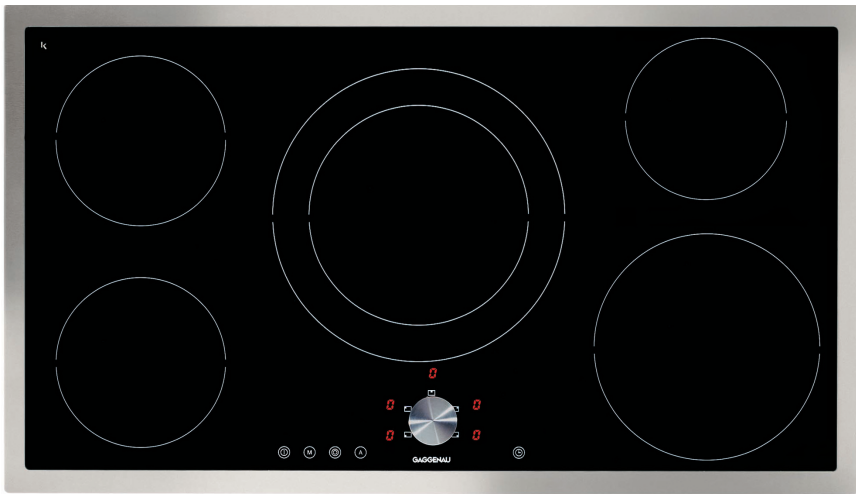
kitchen companies stay afloat during the economic downturn. In the suffering multi-family residential market, they are an attractive option for developers who want a brand-name kitchen to help market their units.

American company Henrybuilt captured a new market in 2009 when it launched the Viola Park brand as a lower-cost (\$15-\$20,000) alternative. Since then, it has also found that customers who could easily afford higher-priced lines were equally interested in Viola Park's design and manufacturing quality. At SieMatic, a new category called "IndividualDesign" describes systems for unlimited budgets, versus a "SmartDesign" category for styles suited to smaller budgets and floor plans.

At the end of the day, said Henkes, the distinction is almost like comparing first class to business class on a Lufthansa flight. "You're all on the same plane," he said. "You are getting the same quality."

**JENNIFER K. GORSCHÉ**





PRODUCT

New range  
and ventilator  
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Manufactured in high-grade 304 stainless steel with polished steel features, Falmec's Ellittica vent hood is available in 70 cm wall-mounted or island versions that provide ducted or recirculating air. Etched tempered glass hides functional fluorescent lighting for the workspace below. The unit's North American launch is slated for May or June.

[www.falmec.com](http://www.falmec.com)

2 ARCHITECT SERIES II  
VENTILATION  
KITCHENAID

KitchenAid's new Architect Series II ventilation systems include the Commercial-Style Series, the 600 and 400 Series, and the Specialty Series with wall-mount, under-the-cabinet, and island-mount canopy hood options. Designed to suit a range of cooking surfaces and space requirements, the collection features ambient halogen lighting, automatic turn-on, timed auto-off, and tempered glass canopies.

[www.kitchenaid.com](http://www.kitchenaid.com)

3 30-INCH GAS RANGE  
SMEG

Smeg's new 30-inch series includes a stainless steel freestanding gas range with continuous heavy-duty cast iron grates to enable easy movement of large pots and pans. The central burner has an output of 17,000 BTUs, while the oven below has a usable capacity of 3.4 cubic feet with a triple-glazed removable door and halogen lights.

[www.smegusa.com](http://www.smegusa.com)

4 BESPOKE COOKERS  
STEEL CUCINE  
(ALSO ON OPPOSITE PAGE)

Italian appliance manufacturer Steel offers bespoke cookers to suit a chef's specific needs. The new Derby range features two sizes and four color options, in addition to customizable features like a rotisserie and matching ventilation hoods. Genesi models can integrate barbecue plates or lava stone grills, deep fryers, and induction cooktops (see left). Lavoro (above) is one of Steel's new outdoor kitchen options.

[www.steel-cucine.com](http://www.steel-cucine.com)

5 COMBISET GRILLS  
MIELE

Designed to match the existing 12 elements of Miele's CombiSet series, two new barbecue grills have been introduced for indoor use. Available in 12- or 15-inch widths, the grills offer dual heating zones so that different foods can be seared, cooked, or warmed simultaneously. Cast iron grates over lava rocks evenly distribute heat to mimic outdoor grilling.

[www.mieleusa.com](http://www.mieleusa.com)

6 CI 491/492  
INDUCTION COOKTOP  
GAGGENAU

Gaggenau's new 36-inch induction cooktop is designed to fit large cookware, with five cooking zones configured for fast preparation of a range of dishes. A booster function enables even faster cooking, reducing energy loss. The cooktop is available with a stainless steel or frameless, flush-mounted design with a magnetic knob that can be removed for safety or cleaning.

[www.gaggenau-usa.com](http://www.gaggenau-usa.com)



## COMPANY PROFILE: VALCUCINE

Italian kitchen manufacturer Valcucine has had a lot of firsts since its founding in 1980. The company designed the first colored wood door and the first invisibly framed aluminum kitchen cabinet before it was 15 years old. In 1998, it created the Onlus Association, the first environmental protection association for manufacturers, and a little more than ten years later introduced Invitrum, the industry's only 100 percent recyclable glass and aluminum base unit. The popular unit uses recycled aluminum parts and a single 10 mm thick structural side panel to reduce raw material usage. Last year, the design won the company a Green Good Design Award from the Chicago Athenaeum.

The company uses an anthro-

pological design approach, carefully studying human behavior to make smart kitchens that seem to anticipate a place for everything. As its designers continually explored new functions for the kitchen, the company saw an opportunity to design for the entire home and last year introduced Valcucine Living. The designs are based on the idea that furnishings are replacing walls in contemporary homes, creating an opportunity for new pieces to divide spaces without shutting them off completely. The Living system designs aim to make large spaces more comfortable, while making small spaces more versatile.

Valcucine remains focused on being an innovator in the kitchen, first and foremost. Its latest introduction, the New Logica system, is the second generation of a design introduced in 1996 and touted as Valcucine's

"new kitchen ergonomics system." Its offspring has many of the same carefully measured features—an 80 cm counter depth, large removable drawers, and Ala and Aerius lift-up door designs—but also includes a newly equipped back section capable of storing or concealing almost any piece of modern kitchen equipment, from small appliances and storage jars to a computer monitor or ventilation hood. The system also contains material advances to ensure its longevity, including a nano-layered top that resists scratches. Like Invitrum, the unit has recycled/recyclable components and a dematerialized design. Even with the company's focus on recycled content, Valcucine knows its customers are not looking for a disposable kitchen, they are looking for an heirloom.

## TECHNICAL SPOTLIGHT: GLASS BASE UNIT

After lengthy material research, Valcucine created the industry's first fully recyclable glass base unit with additional parts made of recycled aluminum. The production process consumes only one-twentieth of the energy needed to use raw aluminum. Part of the design's intelligence is that it also cuts down on material usage by eliminating the side-by-side base unit traditionally found in kitchen cabinetry. Instead, the Invitrum's structure is supported horizontally, using a single carcass of 10 mm glass in place of the 36 mm thickness found in many chipboard designs.







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design: Gabriele Centazzo

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## COMPANY PROFILE: GD CUCINE

Founded in Treviso, Italy, in 1969, kitchen manufacturer GD Cucine opened their first United States showroom last year in Chelsea. The new 8,000 square foot, two-story flagship has the allure of an exotic car dealership, a racy orange model called Argento Vivo at its center.

Grounded in the traditions of fine cabinetmaking but keen to explore new technologies, GD Cucine frequently introduces new finishes to enhance wood textures and grains. The new Seta line and established Velvet collection both include heat-treated wood and tactile ("seghettato") wood. These kitchens' contemporary lines combined with more traditional materials, wood in particular, still inspire consumers, said the company's chief of operations, Alberto Paderi. The company has based several of its lines on this trend, including the classic Treviso line and forthcoming collections Kate and Gioiosa, featuring textured wood painted in warm countryside-inspired colors.

As the kitchen has become a second living room, and in some cases the primary living space, consumers have also asked for finely crafted metal and glass to complement their homes' modern furnishings. To meet the demand, GD sought to match the higher technology content of appliances with highly technical material fabrication. In 2009, Argento Vivo received the Chicago Athenaeum's Good Design Award as the first kitchen in the industry to use curved glass. Its illuminated circular island with a domed centerpiece that lifts

away to reveal an ice bucket reflects the company's vision of the kitchen as an entertainment center. (Recommended kitchen layouts almost always include an island or peninsula for serving guests.) Technical advances like creating seamless, curved glass and aluminum cabinet fronts turned cabinet walls into finely-tuned backdrops for entertaining. Recent additions including electrical socket pull-outs and low-consumption LED lighting allow the designs to look even more like furniture, while still working hard as food-preparation areas.

Learning about technical precision and material selection helps consumers feel more comfortable about purchasing a new kitchen in tough economic times. GD's pricing structure address a range of budgets while still providing good craftsmanship. Paderi sees consumers paying less attention to brand names, or the idea of focusing on "Italian-made." Instead, educating and enticing them with the longevity of its designs and materials has become the company's biggest selling point.

### TECHNICAL SPOTLIGHT: CURVED GLASS & BUILT-INS

GD Cucine's Argento Vivo kitchen, shown with white back-lacquered frosted glass doors and countertops, and a central worksurface and sink in black Corian, was an industry leader with its curved glass design. The island's circular dining table takes the material a step further, integrating a recessed wine cooler/fruit bowl and internal LED illumination.







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## COMPANY PROFILE: SIEMATIC

In 1931 a company called August Siekmann Möbelwerke exhibited its first products at Germany's Leipzig Trade Fair. By 1953, they had sold more than one million of their "kitchen dressers." The same year, Siekmann presented its version of a reform kitchen, with interconnected cabinets and functional interiors. The company SieMatic was born in 1960, bringing with it the world's first completely built-in kitchen design.

Last year, SieMatic celebrated its 50<sup>th</sup> anniversary with a reincarnation of the 6006 model it introduced in its first year. The company credits much of its success to the kitchen's handle-free design, a revolutionary idea at the time. It has worked to tweak the continuous grip-channel design for better ergonomics and visual appeal, maintaining tight control of the machining of that one element as it has reappeared again and again over the decades.

The company is also forging ahead with completely new designs, based on the idea that the traditional family home has evolved into one big entertainment center. "The home is being more and more professionalized," said a release about two of SieMatic's newest kitchens, the S1 and S2. These are designed to integrate all of the high-tech components modern customers have come to rely on, including television and Internet.

While SieMatic's newest kitchen takes a step back in time for inspiration, it is still determinedly forward-thinking. The BeauxArts.02, on which the company collaborated with Chicago designer Mick De Giulio, has a lighter, more linear look than its original 2006 design, also by De Giulio. Though the system has already been released in the European markets, it is in the larger U.S. kitchens that its many design elements come together best. The look is sophisticated, too, with dark ebonized walnut doors contrasting with stainless steel drawer fronts and polished

sterling grey glass.

"With the BeauxArts.02 look, where you've got symmetry and asymmetry, gloss veneer, matte lacquer, and other finishes—to put all of that into one design you need more room," said Hans Henkes, the SieMatic USA's general manager of marketing and sales. It also takes a strong eye for design. In that area, the company sees itself as a leader. "That is what traditional American kitchen manufacturers miss," said Henkes. "They are manufacturers, not designers. Leadership in design is where we want to position ourselves."

## TECHNICAL SPOTLIGHT MULTIMEDIA CABINET

SieMatic's S2 Multimedia Cabinet features an integrated flat screen TV that projects on a swiveling arm to suit the user's needs. With a line that can connect to an outside media center, the cabinet provides full connectivity to the rest of the home. It can play a Food Network cooking show, stream Internet radio, or provide an iPod docking station with hi-fi audio. A "smart grid" function allows wireless communication with other devices, and the panel's control strip can activate any appliance in the house. When closed, the screen conceals useful storage space for "technical utensils."



## SieMatic BeauxArts.02 the next generation



Everything you want in a kitchen. Everything you expect from a SieMatic original.  
The stage is set. Coming soon in 2011.





## COMPANY PROFILE: ASTER CUCINE

Last year at Eurocucina, kitchen manufacturer Aster Cucine debuted the Timeline kitchen, the Italian company's first collaboration with New York-based firm, Workshop/apd. Such collaborations between a major Italian kitchen manufacturer and a U.S. designer have happened rarely, if ever, but point to exciting potential for the future in kitchen design.

Jacob Kindler, U.S. managing director of Aster Cucine, was a longtime friend of Workshop/apd principals Matthew Berman and Andrew Kotchen, but it took years to persuade his nearly 30-year-old company that hiring an American team would give Aster a new insight into what American consumers want.

The collaboration considers

the larger scale of U.S. kitchens and the more traditional tastes of consumers here, while maintaining strict Italian manufacturing standards. The team used vintage European materials that could be rendered with modern lines, a combination that should please buyers considering the resale value of their home and fearful of being over-the-top modern, said Kindler.

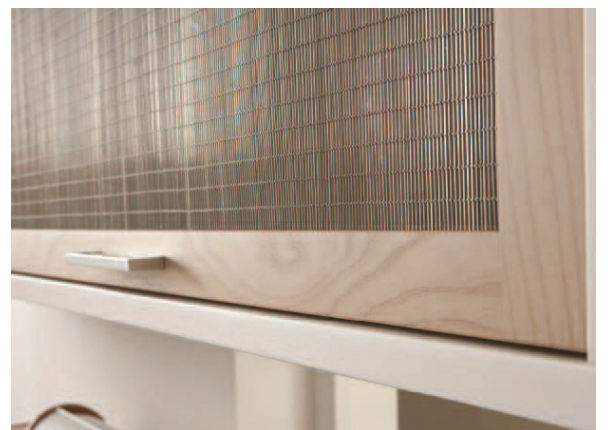
New York-based Berman and Kotchen drew upon historical craftsmanship and the importance of material selection in those trades to design the collection, combining sixteenth-century Venetian ceruse finishes, chemically patinated stainless steel, oxidized mirror glass, and wire mesh inspired by French country cabinetry. "It's a modern interpretation of traditional detailing," said Kotchen, "plus an Italian understanding of knowing how to put it all together."

The kitchens also showcase manufacturing techniques not usually seen in Italian cabinetry. Doors are built with inset handles, a style common to prewar American designs, but unfamiliar to Italian manufacturers. Aster also altered the manufacturing process by which they usually round the edge of a curved half-inch border at the base of the cabinetry to give it a cleaner line.

Because kitchens have become extensions of the living area, the Timeline series can be personalized with art panels by Toronto artist Murray Duncan. The etched pieces are incorporated as the customer desires, including as a backsplash or stand-alone cabinet. Their coatings of metallic paints, oil crayons, and resin, add another layer of complexity to the kitchens. The Timeline series is now exclusively on view at Urban Home New York.

## TECHNICAL SPOTLIGHT: VENETIAN CERUSE

The Timeline collection's white oak cabinetry is treated with a technique that has stood the test of time. Ceruse originally referred to an ingredient known as "white lead." Mixed with vinegar, it was a popular form of makeup during the 16th century. Also used in paint, the term ceruse now refers to a (lead-free) finish for wood that reveals grain lines while leaving the overall base color of the wood intact. The result is a soft, ghostly patina that brings out the best of oak cabinetry.







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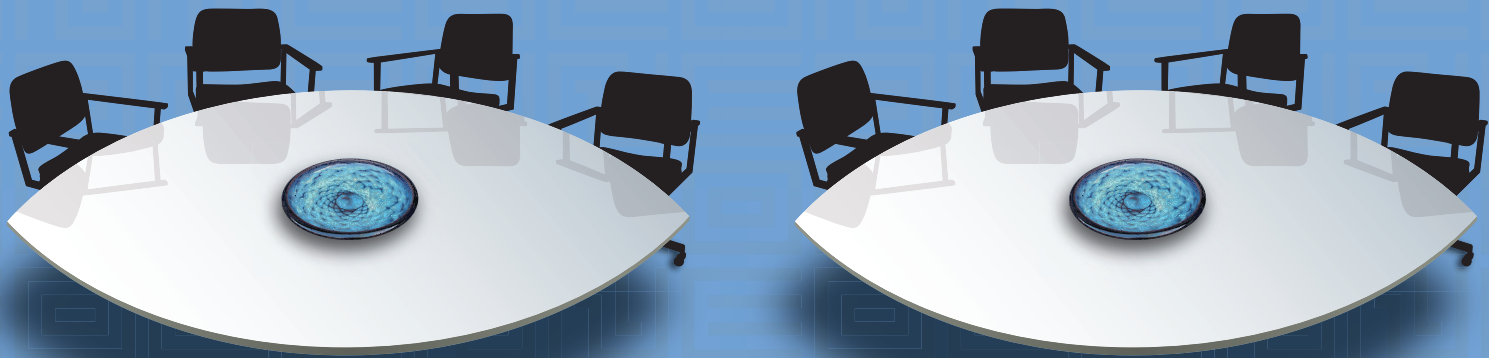
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## APRIL

WEDNESDAY 13  
LECTURES

**Paula Lupkin**  
**Chicago, New York, and the Invention of the YMCA Building**  
12:15 p.m.  
Lecture Hall Gallery  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
www.caf.architecture.org

**John Norquist:**  
**Urbanism and the Common Good**  
5:00 p.m.  
University of Notre Dame School of Architecture  
104 Bond Hall  
Notre Dame, IN  
architecture.nd.edu

**Michael Hodges**  
**Love the One You're With: On Urbanism & Architecture in Detroit**  
6:00 p.m.  
Detroit Historical Museum  
5401 Woodward Ave.  
Detroit, MI  
www.detroithistorical.org

**Kevin W. Tuckers**  
**Modernity, Medievalism, and the American Home: Gustav Stickley and the American Arts & Crafts Movement**  
7:00 p.m.  
Lee Auditorium  
Missouri History Museum  
St. Louis, MO  
www.mohistory.org

**SYMPOSIUM**  
**Detroit by Design: Transportation**  
10:00 a.m.  
Detroit Public Library  
Detroit, MI  
www.aiaetroit.com

**EVENT**  
**Tour: Cleveland Public Theater**  
5:30 p.m.  
XYZ Tavern  
6419 Detroit Ave.  
Cleveland, OH  
www.aiacleveland.com

**THURSDAY 14**  
**LECTURES**  
**Margaret Pugh O'Mara**  
**Landscapes of Wealth: Instant Cities and Global Suburbs in China and Beyond**  
5:45 p.m.  
Chicago History Museum  
1601 North Clark St.  
Chicago  
www.chicagohs.org

**Steven Litt, Greg Peckham**  
**Art of Architecture**  
6:00 p.m.  
Cleveland Public Library  
325 Superior Ave. NE  
Cleveland, OH  
www.aiacleveland.com

**Anthony Alofsin**  
**Wright in the Teens: A Magical Moment**  
6:15 p.m.  
Lubar Auditorium  
Milwaukee Art Museum  
700 North Art Museum Dr.  
Milwaukee, WI  
www.mam.org

## SYMPOSIUM

**Building the Hospital of Tomorrow: Green Hospitals & Healthcare**  
5:00 p.m.  
University Center  
525 S. State St., Chicago  
www.aiachicago.org

**EVENT**  
**Taking Another Look at Louis Sullivan**  
5:30 p.m.  
Architecture St. Louis  
911 Washington Ave.  
St. Louis, MO  
www.landmarks-stl.org

**FRIDAY 15**  
**LECTURE**  
**Peter Eisenman, Charles Gwathmey**  
**Wither Architecture?**  
5:30 p.m.  
Art and Architecture Auditorium  
University of Michigan  
2000 Bonisteel Blvd.  
Ann Arbor, MI  
www.tcaup.umich.edu

**SATURDAY 16**  
**SYMPOSIUM**  
**Frank Lloyd Wright and Architecture**  
9:30 a.m.  
Milwaukee Art Museum  
700 North Art Museum Dr.  
Milwaukee, WI  
www.mam.org

**EVENT**  
**Book Salon: Death in a Prairie House**  
10:30 a.m.  
Bradley Rooms  
Milwaukee Art Museum  
700 North Art Museum Dr.  
Milwaukee, WI  
www.mam.org

**SUNDAY 17**  
**WITH THE KIDS**  
**Arts in Architecture**  
11:00 a.m.  
Lecture Hall Gallery  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
www.caf.architecture.org

**MONDAY 18**  
**LECTURE**  
**Galina Tahchieva**  
**Sprawl Repair Manual**  
6:00 p.m.  
Battery Park Power House  
7524 Father Frascati Ave.  
Cleveland, OH  
www.aiacleveland.com

**TUESDAY 19**  
**LECTURES**  
**Jillian Elder**  
**Geography and GIS in Retail**  
1:00 p.m.  
Renaissance Court  
Geographic Society of Chicago  
78 East Washington St.  
Chicago  
www.geographicsociety.org

**Marcus de la Fleur:**  
**One Drop at a Time: A Sustainable Landscape Case Study**  
5:30 pm  
AIA Chicago  
35 E. Wacker Dr.,  
Chicago  
www.aiachicago.org

## EVENT

**Tour and Reception: Anne Tyng: Inhabiting Geometry**  
6:00 pm  
Graham Foundation  
Madlener House  
4 W. Burton Pl., Chicago  
www.grahamfoundation.org

**WEDNESDAY 20**  
**LECTURES**  
**Julian de Smedt**  
**Spring 2011 Lecture Series**  
**College of Architecture and the Arts**  
6:00 p.m.  
University of Illinois at Chicago  
845 West Harrison St., Chicago  
www.arch.uic.edu

**Richard Guy Wilson**  
**World's Fairs and the American Renaissance**  
7:00 p.m.  
Lee Auditorium  
Missouri History Museum  
St. Louis, MO  
www.mohistory.org

**THURSDAY 21**  
**LECTURE**  
**Edward Windhorst, Kevin Harrington**  
**Lake Point Tower: A Design History**  
12:15 p.m.  
Claudia Cassidy Theater  
Chicago Cultural Center  
78 E. Washington St., Chicago  
www.chicagoculturalcenter.org

**Casey Jones**  
**Going Public Matters**  
6:00 p.m.  
The Nelson-Atkins Museum of Art  
4525 Oak St., Kansas City, KS  
www.nelson-atkins.org

**EVENT**  
**Julia Christensen Gallery Talk and A+D Month Closing Party**  
6:00 p.m.  
Battery Park Power House  
7524 Father Frascati Ave.  
Cleveland, OH  
www.aiacleveland.com

**FRIDAY 22**  
**LECTURE**  
**Anna Vemer Andrzejewski**  
**Midwestern Modernism: "Wrightification" and Domestic Architecture in Madison, Wisconsin, 1930-70**  
4:30 p.m.  
University of Wisconsin Milwaukee  
2131 E. Hartford Ave.  
Milwaukee, WI  
www.mam.org

**SATURDAY 23**  
**LECTURE**  
**Phillip Vierling**  
**An Alternate History of Chicago's Earliest Settlers**  
2:00 p.m.  
Chicago Public Library: Austin-Irving Branch  
6100 W. Irving Park Rd.  
www.chipublib.org

**WEDNESDAY 27**  
**LECTURE**  
**Susan Larsen**  
**Mid-Century Modernism: Origins and Evolution**  
6:30 p.m.  
Detroit Institute of Arts  
5200 Woodward Ave.  
Detroit, MI  
www.dia.org

**THURSDAY 28**  
**LECTURE**  
**Susan Rawles**  
**Arabella's Aesthetics: The Worsham-Rockefeller Bedroom**  
6:00 p.m.  
Driehaus Museum  
50 East Erie St., Chicago  
www.driehausmuseum.org

**FRIDAY 29**  
**FILM**  
**A Girl Is a Fellow Here: 100 Women Architects in the Studio of Frank Lloyd Wright**  
5:30 p.m.  
1801 McGee, Kansas City, KS  
www.widkc.org

## MAY

**TUESDAY 3**  
**LECTURE**  
**Paul Lewis**  
**Opportunistic Architecture**  
7:00 p.m.  
Monona Terrace Community & Convention Center  
One John Nolen Dr.  
Madison, WI  
www.aiaaw.org

**WEDNESDAY 4**  
**LECTURE**  
**Dennis McClendon**  
**Chicago's Bridges**  
12:15 p.m.  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
www.caf.architecture.org

**THURSDAY 5**  
**LECTURES**  
**Deborah Kanter: Making Mexican Chicago, 1940-70**  
5:45 p.m.  
Chicago History Museum  
1601 North Clark St.  
Chicago  
www.chicagohs.org

**Yukio Lippit**  
**The Metabolism of Architecture: The Ise Shrine Complex**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**FILM**  
**Architecture & Design Film Festival**  
Gene Siskel Film Center  
School of the Art Institute of Chicago  
164 N. State St., Chicago  
www.adfilmfest.com

**SATURDAY 7**  
**FILM**  
**Grown in Detroit**  
1:00 p.m.  
Detroit Historical Museum  
5401 Woodward Ave.  
Detroit, MI  
www.detroithistorical.org

**TUESDAY 10**  
**LECTURE**  
**Brady Roberts**  
**Frank Lloyd Wright: Organic Architecture for the 21st Century**  
1:30 p.m.  
Baker-Rowland Galleries  
Milwaukee Art Museum  
700 North Art Museum Dr.  
Milwaukee, WI  
www.mam.org



COURTESY ST. LOUIS ARCHITECT

## CURRENTS 105: IAN MONROE

St. Louis Art Museum  
One Fine Arts Drive  
St. Louis, MO  
Through July 31

*Currents 105* is an exhibition that explores Lambert-St. Louis International Airport's place in the city and aviation history. Designed by architect Minoru Yamasaki, the iconic terminal is credited with revolutionizing postwar airport design and capturing the concept of flight through architecture. Yamasaki's swooping structure inspired a series of pieces by London-based artist Ian Monroe, including sculpture and collages created from archival photographs. One large-scale panel, showing a jet engine and a distant view of Lambert's exterior, departs from Monroe's signature large-scale geometric abstractions. His sculpture installation incorporates common airport materials such as stainless steel and carpet, along with original TWA tumblers and swizzle sticks that are meant to recall the luxury of postwar air travel. *Currents 105* is part of a series at the St. Louis Art Museum devoted to the work of contemporary artists.



COURTESY VOLUME GALLERY

## JONATHAN MUECKE: OPEN OBJECTS

Volume Gallery  
328 S. Jefferson St.  
Chicago  
April 30-May 15

Jonathan Muecke's first solo show, *Open Objects*, questions the conceptual purpose and meaning of eight distinct objects by exploring their form, function, and materiality. The 27-year old artist-architect, who interned with Herzog & de Meuron before graduating from Cranbrook Academy in 2010, deploys basic, elemental materials like coal slag, glass, sand, carbon fiber, and gold foil to create simple forms: a vase, a bench (above), a chair. In doing so, Muecke leaves behind the external restraints in which many designers take comfort and proposes a more dynamic and sculptural approach that inverts the way everyday objects are usually conceived and produced. "Principally, objects present limits. Objects are measured to each variable and equally fixed in variables. In this normal and productive way, objects are figured backwards. My interest is going forward, remain inconclusive to the terms of measurement. In this way potential remains in an object," wrote Muecke in an artist's statement.





Marcel Duchamp's *Box in a Valise* (1935-1941, 1963 edition).

## R. Mutt's Family Tree

**After The Readymade**  
Smart Museum of Art  
University of Chicago  
5550 South Greenwood Avenue  
Chicago  
Through May 1

*After The Readymade* is a good example of a questionable curatorial exercise: assembling disparate works from an institution's collection under a fuzzy banner. While it purports to show contemporary artworks that draw inspiration from Marcel Duchamp's Readymade works of the early 20<sup>th</sup> century, most of the

pieces fall way outside his notion of presenting a commercially manufactured object as a work of art.

The organizers might have been better off describing the small show of about a dozen works as one about appropriation and assemblage, as well as Conceptualism—themes that have played similarly

large roles in postwar contemporary art.

The works, presented more or less chronologically, start with one of Duchamp's own. A folio from a faux corporate bond issue that promises to pay out on maturity in artworks, it isn't ready made at all; it's a lithograph that, in the mode of Dada, satirizes

both the art world and the financial markets.

A sheet of Andy Warhol's Cows wallpaper and a shopping bag imprinted with a Campbell's soup can are likewise not ready made, but do speak to Warhol's importance as a progenitor of Pop Art. The curators seem to have missed one point that separates Warhol's work from Duchamp's: Warhol's Brillo cartons were not actual Brillo cartons but hand built, silkscreened, unique objects. Along with the issue of co-opting commercial branding, they raise a consideration of what it is that allows us to deem something "art."

The show was organized as part of a University of Chicago graduate course, *Materialities of Modern Art*; students prepared object labels to accompany the works, some of which are more illuminating than others. Among the more astute is this observation about the Warhol shopping bag: that the museum, in matting and framing it for display, has discarded its original purpose—elevating its status "from disposable packaging to untouchable work of art."



Ledoux's vision for a monumental "bridge of boats" to the Saltworks of Chaux, from his *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*, vol. 1, 1804.

I found a used copy of the Stanford Anderson-edited volume *On Streets* (1986). That text, which lends its title to Vidler's new volume, codified for me an understanding of a city not merely as a series of episodic and discontinuous moments, nor points on a teleological chain, but as a palimpsest—an organic entity straining under the weight of its accumulated histories even as they mutate, degrade, and revive. This new essay collection represents Vidler's extended meditations on what he broadly calls "modern urban planning," considered as contiguous with modern architecture (a topic that he considers separately elsewhere) and as that function of architectural practice embodied by architects when they work on an urban scale.

Vidler claims that these two "disciplines"—planning and architecture—cannot be treated as separate, yet the emphasis here is definitely more on the macro-scale of urban spatial typologies than on the micro-scale of the isolated building. His project, however, is so much richer than merely parsing a legacy of historical precepts. Within a single paragraph of the preface, he interchangeably uses the terms "analyses of" **continued on page 25**

## PLANNING PALIMPSESTS

*The Scenes of the Street and Other Essays*  
Anthony Vidler  
Monacelli Press, \$50

Twenty years ago, before the Internet democratized access to the international stock of used books, I spent a good deal of time combing the aisles of the late, lamented Barnes and Noble Sales Annex on Fifth Avenue and 18<sup>th</sup> Street. There I cobbled together an enviable library of canonical books on architecture

and urbanism at a price even a poor graduate student could afford.

With the arrival of Anthony Vidler's new collection of essays, and its inclusion of Vidler's magisterial text on the transformation of urban European contexts under the influence of industrialization, I was transported back to the day



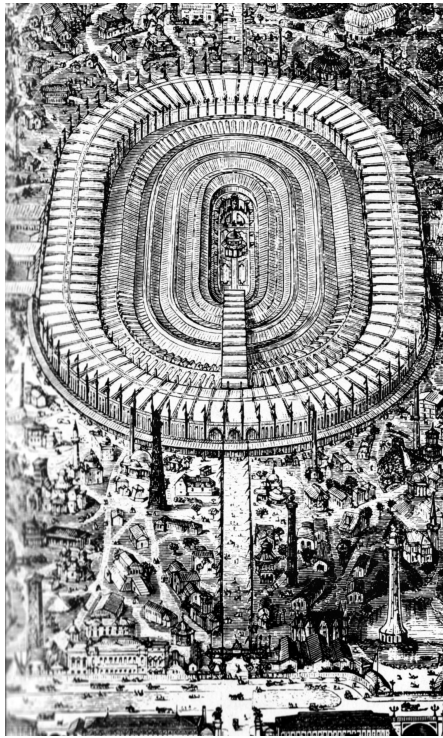
Andy Warhol's *Campbell Soup Can on a Shopping Bag* (1964).



Seeing other works in the show—Man Ray's photographs, Richard Hamilton's affectionate rip-off of Lichtenstein's Ben-Day dots—as “readymade” is similarly unconvincing. The show's real highlight is Duchamp's *Box in a Valise*: again, not readymade but nevertheless a fascinating collection of the artist's “greatest hits” in miniature, including *Nude Descending a Staircase*, *The Large Glass*, and tiny versions of all the original Readymade items.

In the gallery next to the show is a companion exhibition of several large-scale pieces from the Smart's collection—including Dan Peterman's *Excerpts from the Universal Lab*, plastic spheres filled with detritus from the University's science labs, and Donald Lipski's *Water Lilies*, a long glass tube of water with brown eggs suspended inside, that actually illustrate the show's hypothesis better than the work technically in it.

**PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.**



**PLANNING PALIMPSESTS** continued from page 24 cities,” “history of urbanism,” “modernist planning,” and “town planning,” leading the less curious of readers to assume that these all are identical. In fact, the topic of Vidler's collection is all of the aforementioned and more, grouped under the curiously untranslatable French term *urbanisme* with all of its implicit and complicated discursive frameworks.

Few late-twentieth century figures possess Vidler's erudition across such a broad histori-

Left: Central Pavilion for the Universal Exposition in Paris (1867).

cal range (notable exceptions include Kurt Forster, Jean-Louis Cohen, Robin Middleton, and the late Manfredo Tafuri) and such a fundamental grasp of applied theory, both on proud display here. Each essay is a miniature study unto itself—as so few other essay collections are—while the intellectual strands that bind them arise with limpid alertness.

As an architectural historian with feet firmly planted in social history, Vidler (like his contemporary, the late Reyner Banham) departed from the formalism of his mentor, Colin Rowe, in order to expose the intellectual, social, and aesthetic foundations of modern urbanism. In a text from 2000 entitled “Photourbanism: Planning the City from Above and from Below,” Vidler draws on the work of geographer-ethnologist Paul Chombart de Lauwe whose aerial photography from the 1940s confirmed for Le Corbusier his persistent belief in the primacy of the view from above. As Vidler writes, “The aerial view of a city, indeed, is, in Chombart's terms, the only means of developing a synthetic vision of its social space.” Here, Vidler brilliantly uncovers the intertwined logic of social relations and their invisible yet implicit mapping onto the conventionalized bird's eye view of the urban designer.

While *The Writing of the Walls* (1987), on the architecture of the late Enlightenment, and his excellent monograph on Claude-Nicolas Ledoux represent the superb quality of his scholarship in the long form, Vidler's essays have always been, for me, his most captivating and substantial contributions to architectural discussions on the topics of

the last 250 years. The popularity of *The Architectural Uncanny* (1994) revealed to a larger public what many of us already knew, namely that he was likewise a contemporary critic of the highest order (and not just an 18<sup>th</sup>-century French scholar). *Warped Space* (2000) confirmed this suspicion and gave us, in its long first section, one of the most important social histories of the urban experience as it radically altered under modernization.

The new collection contains only a small part of that discussion and yet provides the reader with an equally valuable compendium of texts drawn from Vidler's urban histories, with a range of topics stretching from Blaise Pascal's horror vacui to Guy Debord's *détournement*. He has arranged these essays (some of which are better known than others, such as “The Idea of Unity and Le Corbusier's Urban Form,” his attempt to situate Corbusier in the long legacy of French social utopianism) chronologically not by publication date but by subject matter, thus allowing the reader to consider them anew, in the context of an extended inquiry into the principles of modern urbanism.

I hesitate to end with a quibble, yet in a certain respect it seems apt: the book has no index. Was this omission an economic decision? Or did it arise from the sense that more people than not will encounter the text in an infinitely searchable digital version, rendering the conventional index obsolete? What does this say about the epistemology of received forms, of the topographies of information, about the reader's relationship to the text as a social space? Professor Vidler, one suspects, would have a good deal to say about that.

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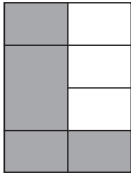
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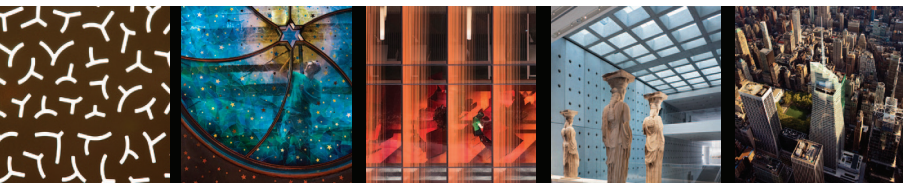
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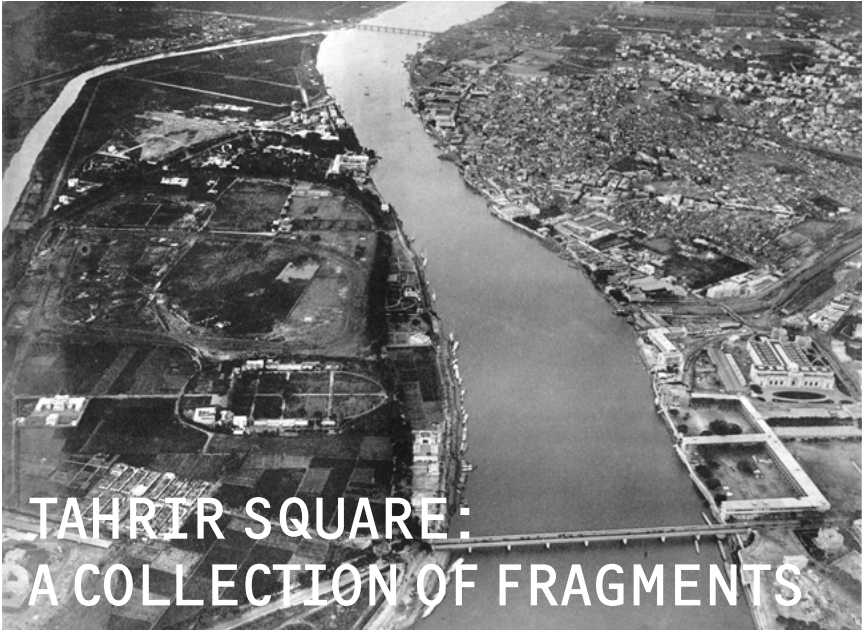
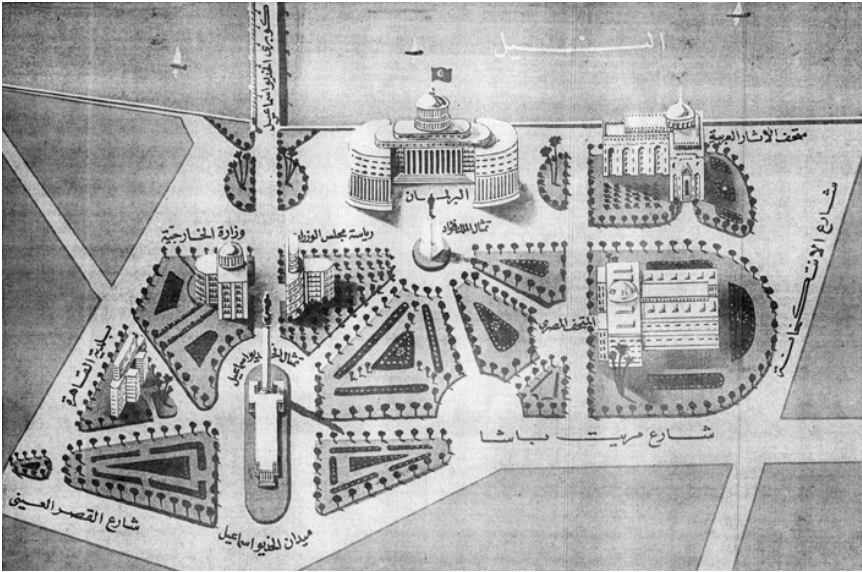
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Top to bottom: Perspective of Ismailia, now Tahrir, Square from a 1904 plan; formal gardens dominate the square in a 1947 plan; an aerial view of the Nile with Tahrir Square visible at bottom right, 1969.



## TAHRIR SQUARE: A COLLECTION OF FRAGMENTS

In Cairo, one can trace modern Egyptian history through the marks left on the cityscape by Egypt's rulers. Some made bold statements like Muhammad Ali's mosque (1830–1848) sitting on a hill overlooking the city; others left a different kind of mark, such as the swelling ring of brick informal housing—the result of what former president Hosni Mubarak *didn't* do. But ever since Khedive Ismail (1863–1879) decided to build a new city adjacent to the old Cairo as it existed in his day, the awkward swath of land between his new city and the Nile has captured the attention of Egyptians. This area became today's Tahrir Square. With the current revolution underway, architects, planners, and dreamers have been calling for meetings, discussions, and debates on what to do with the square. Topics of discussion include: should it be redesigned and how; how will the revolution and the martyrs be memorialized; and should it be renamed. But in fact Tahrir Square has been the

topic of similar conversations over the last century, as evidenced by a brief history of the site and some of its unrealized proposals. Present day Tahrir Square was once an uninhabitable swamp that flooded according to the cycles of the Nile. The area was drained, and the eastern bank of the Nile was reinforced in the 1860s through 1870s. Massive barracks for the Egyptian army were built, and in 1872 the Qasr el Nil Bridge was opened to connect Ismail's Cairo, by way of the square, with Zamalek Island. A decade later, the barracks became home to the British army who had taken control of Egypt. The present-day square was a buffer zone between the elite district of Ismailia and the British military. In 1902 the Egyptian museum's new building was opened to the public—after half a century of moving to different locations. The neo-classical structure adorned with the names of archeologists and important figures in Egyptian history

sits at the northern edge of the square, creating slightly more definition to an open space that was still on the edge of the city rather than part of it. At this point, Ismailia Square, as it was then called, was still not a city square in urban terms, that is, a defined urban space where the community gathers. In 1904 architects and journalists stirred public opinion by raising the issue of the barracks' location, arguing that it was no longer appropriate for this sign of foreign occupation to be so close to the city and to sit next to the symbol of ancient Egyptian civilization, the museum. An architect and planner by the name Moussa Qattawi Pasha produced a plan for the area that called for the demolition of the barracks and the creation of luxury residential blocks framing a grand approach to the Egyptian Museum. In the plan, the new avenue, Khedive Ismail Street, would lead to the entrance of the museum, passing through multiple round plazas with ancient statues dotting the way. The urban plan follows the patterns of the already half-century-old Ismailia district—large residential blocks that wrap around the perimeters of city blocks. The buildings in Qattawi's plan were to continue to the shore of the Nile. In addition to the symbolic value of imagining the area without the British barracks, Qattawi's plan attempted to solve two main issues: creating an appropriate context for the Egyptian Museum and continuing the urban fabric of the Ismailia district to fill what until then had been an urban void in a key location in the city. This plan was not concerned with creating open public space—Cairo was dotted with squares and gardens elsewhere. Despite the appeal of Qattawi's plan, it was never realized, as there were no plans to demolish the barracks. However, in 1947, after the exit of British troops from the area, demolition of the massive building was imminent. And again there was a fervor in the media, with journalists and architects scrambling for ideas of what to do with the area. Muhammad dhul-Faqqar Bek published a plan to redesign Qasr el-Nil area in *al-Musawwar* journal in April 1947. The utopian plan called for a cultural and political center for the city. This translated into administrative buildings for various ministries and government bureaucracies and a plethora of museums, in addition to a series of commemorative statues, all surrounded by vast public gardens. Furthermore, the plan included a new parliament building modeled after the United States Capitol. The proposed parliament was to sit on the site of the British barracks, literally replacing the site of foreign occupation with Egypt's constitutional legislative body. The descriptive text of the plan proclaimed, "the capital's official, political, and cultural life will be united" in the new center "to give tourists and visitors a clear view of Egypt with its ancient heritage, and its modern city." This plan was in the spirit of anti-colonial nationalism of the time. Again, this plan

was never fully realized, but elements from it, such as creating some open public spaces and an administrative building were carried out. The barracks were demolished but the site remained vacant. The massive Mogamma government building, by architect Kamal Ismail opened in 1951, is perhaps the only remnant from dhul-Faqqar's vision, although he had no direct involvement in its design and implementation. Yet again as the political situation shifted, the area known as Ismailiyya Square was renamed in 1954 in the wake of the 1952 coup d'état that dethroned King Farouk and led to the systematic erasure of his ancestors' names from the cityscape. The area became Tahrir ("Liberation") Square, and was the site of annual parades to celebrate the coup. Just a year earlier, in 1953, an architect by the name Sayed Karim capitalized on the seismic shift in Egyptian politics and produced a plan. Hoping to impress the new regime, Karim published in his magazine *al-Imara*—Egypt's leading architectural journal at the time—a redesign for the area of the former Qasr el Nil barracks. Karim's 1953 plan called for constructing a hotel on the site of the barracks (with a casino extending into the Nile), the demolition of the Egyptian museum and replacing it with a massive multi-level structure that would be the Museum of Egyptian Civilization, new buildings for the ministry of foreign affairs and the radio and television administration, and finally, a series of monuments including a commemorative sculpture for the 1952 coup and, perhaps most dramatically, a massive monument to the unknown soldier designed by artist Fathy Mahmoud. Karim's vision, like others before it, was never implemented. The ongoing Egyptian revolution that toppled Hosni Mubarak after a 30-year rule has given Tahrir Square a new place in Egyptian collective consciousness. As the political landscape shifts, Tahrir Square continues to capture the imagination of politicians, architects, and urban planners eager to come up with a master plan and complete what they recognize is an unfinished urban space. Former Prime Minister Ahmed Shafiq, in an effort to appease protesters in Tahrir Square, suggested that the square be transformed into Cairo's Hyde Park. And architects continue to hold meetings in a race for who will come up with the most popular plan first. Cairo has always been a city of great works of architecture and intelligent city planning. It is also a city marked by many failures at the hands of hasty architects and unimaginative politicians. Yet no one politician or architect has been able to lay claim over the design and symbolism of Tahrir Square, which remains as a collection of fragments from many failed or unfinished plans and urban fantasies. This latest leaderless revolution centered on Tahrir Square is a potent moment that calls for pause and an examination of the past and past proposals. Egypt's first true popular revolution in 7,000 years is an opportunity for an architectural revolution that not only captures the moment and but also takes Tahrir into the future without repeating mistakes of the past. MOHAMED ELSHAHED IS A DOCTORAL CANDIDATE AT NEW YORK UNIVERSITY'S MIDDLE EAST STUDIES DEPARTMENT.





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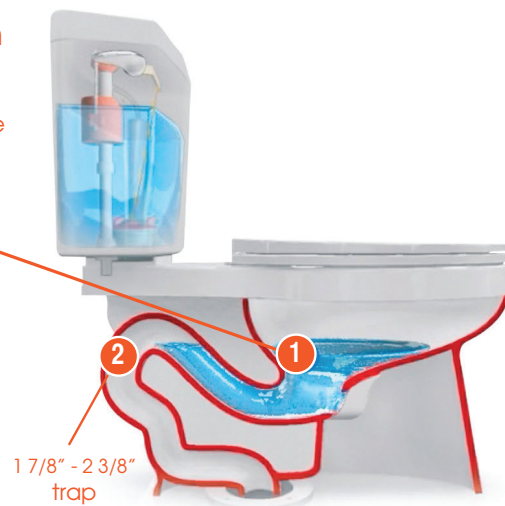
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